CATALOGUE

OF A SERIES OF

PICTURES

UPON THE SUBJECT OF

HUMAN CULTURE,

Painted for the SOCIETY for the ENCOURAGEMENT of ARTS, MANUFACTURES, and COMMERCE;

By JAMES BARRY,

ROYAL ACADEMICIAN, Profeſſor of Painting to the ROYAL ACADEMY; and Member of the CLEMENTINE ACADEMY of BOLOGNA.

John-Street, Adelphi, 1784.

IN theſe Pictures, on ſubjects uſeful and agreeable, individually conſidered, I have further endeavoured ſo to connect them with each other, as in ſome meaſure to produce a general arrangement of an Epic Nature, ſerving to illuſtrate this one great maxim, or moral truth, viz. That the obtaining of happineſs, as well individual as public, depends upon labour and cultivation. We begin with Man in a ſavage ſtate, full of inconvenience and imperfection; and we trace him through ſeveral gradations of culture and happineſs, which, after our probationary ſtate in this life, are finally and completely rewarded in the next. The firſt is the ſtory of Orpheus; the ſecond a Harveſt-home, or Thankſgiving to Ceres and Bacchus; the third the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth the Diſtribution of Premiums in the Society of Arts, &c. and the ſixth, Elyſium, or the State of final-Retribution.

FIRST PICTURE.

ORPHEUS (the founder of Grecian Theology, and the introducer of Letters and Arts) ſinging his inſtructions to the ſavage people of Thrace.

SECOND

SECOND PICTURE.

A Grecian Harveſt-home, or Thankſgiving to the rural deities, Ceres, Bacchus, &c. where thoſe deities are looking down with benignity and ſatisfaction on the piety, innocence, athletic ſports, and ſocial feſtivity which cloſe the labours of the harveſt, and form the true baſis of political and more improved life.

THIRD PICTURE.

CROWNING the Victors at Olympia. The Victors in the ſeveral games paſſing in proceſſion before the judges, where they are crowned with olive, in the preſence of all the Grecians. They conſiſt of a victor in the foot race; a foot racer, who ran armed with a helmet, ſpear, and ſhield; a pancratiaſt; the victor at the Ceſtus; the horſe and the chariot of four horſes. In the chariot is Hiero, of Syracuſe; the perſon who leads the chorus is Pindar; the old man on the ſhoulders of the boxer and pancratiaſt, is Diagoras of Rhodes, who having been often in his younger days celebrated for his victories in thoſe games, has now, in his advanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the ſtadium, on the ſhoulders of his two victorious ſons, amidſt the acclamations of the people of Greece. The ſpectators for the moſt part conſiſt of all thoſe celebrated characters of Greece who lived nearly about that time, and might have been preſent on the occaſion. At one end of the Picture is a ſtatue of Minerva, at the other a ſtatue of Hercules treading down Envy, exemplars of that ſtrength of body and ſtrength of mind which were the two great objects of the education of that moſt accompliſhed and wonder-working people.

FOURTH PICTURE.

COMMERCE, or the TRIUMPH of the THAMES. The Thames, with the Mariner's Compaſs in his hand, which has been the means of uniting the moſt diſtant nations, carried along by our great navigators, Drake, Raleigh, Cabot and Cooke, is receiving the productions of all quarters of the globe, ſummoned together by Mercury or Commerce. Thames is followed by Nereids, ſome of whom are carrying ſeveral articles of our manufactures of Mancheſter, Birmingham, &c. in the diſtance is a view of the Chalky Cliffs of the coaſt of England, Ships, &c.

FIFTH PICTURE.

THE diſtribution of Premiums in the Society, for the Encouragement of Arts, &c. The culture of corn having been ever eſteemed one of the moſt important national conſiderations, and at this day the Emperor of a very wiſe people being ſaid to continue the practice of making an annual proceſſion at the head of his farmers, I thought, that in my Picture, it would not appear unbecoming the patriotiſm and true dignity of the firſt ſubject and heir apparent of our monarchy, to grace, by his preſence, the diſtribution of thoſe prizes in the Society; accordingly the figure habited in the robes of the garter, and pointing at thoſe ſpecimens of corn the two farmers are producing to Lord Romney, the preſident, is intended for his Royal Highneſs the Prince of Wales, who has graciouſly promiſed to ſit for it. Near Lord Romney is the Hon. Mr. Marſham, Saliſbury Brereton, Eſq; Joſhua Steele, Eſq; Earl Percy, and Sir George Saville, vice-preſidents. On the other ſide are their Graces the Dukes of Richmond and Northumberland,

berland, the Earl of Radnor, Edward Hooper, Esq; Keane Fitzgerald, Esq; Dr. Stephen Hales, and the late Lord Radnor, vice-presidents, and Lord Folkstone, who was the predecessor of Lord Romney as president of the Society. The other personages are their Graces the Dutchesses of Northumberland, Rutland, and Devonshire, Mrs. Montagu, Dr. Hurd, Bishop of Worcester, Dr. Samuel Johnson, Dr. William Hunter, Edmund Burke, William Lock, Soame Jennings, James Harris, Arthur Young, and William Shipley, Esqrs.

SIXTH PICTURE.

ELYSIUM, or the STATE of FINAL RETRIBUTION. Here I have brought together those great and good men of all ages and nations, who were cultivators of arts and knowledge, and benefactors of mankind. Near the top and right corner of the Picture are indistinctly seen, as immerst and lost in the blaze of light, Cherubims veiled with their wings in adoration, and incensing something not seen above them, and out of the Picture, from whence the light and glory proceeds, and is diffused over the whole. The group underneath are Philosophers, &c. Roger Bacon, Archimedes, Thales, Des Cartes, Lord Bacon, Nicolas Copernicus, Galileo, Sir Isaac Newton and Columbus, who with two angels are looking at a solar system, which the inferior angel is unveiling: near them are Epaminondas, Socrates, Cato, the younger and the elder Brutus, and Sir Thomas More. Lord Shaftesbury, John Locke, Zeno, Aristotle, Plato, and William Molyneux, are looking at a group of legislators, which consists of King Alfred, William Penn, Lycurgus, Solon, Numa, Zaleucus, Minos, Trajan, Peter the Great of Russia, Edward the Black Prince, Henry the IVth of France, and Andrea Doria of Genoa: further on are those wise patrons of men of genius and art, Lorenzo de Medicis, Louis XIV. Alexander the Great, Charles I. Colbert, Leo X. Francis I. and Lord Arundel. Before this group on the range of rocks which separate Elysium from the Infernal Regions, are placed the angelic guards; in the most advanced part is an archangel, or instrument of Divine Justice, weighing good and evil; behind this figure are Paschal and Bishop Butler; Hugo Grotius, Father Paul, Pope Adrian, &c. are further on. In the top of the picture, and near the center is Homer singing to his lyre; on his right hand are Milton, Shakespear, Spencer, Chaucer, Sappho, Alceus, Ossian, Menander, Moliere, Terence, Congreve, Ben Johnson, Racine, Corneille, Otway—Brumha, Confucius, Mango Capac, &c. On the other side of Homer sit Fenelon, Virgil, Horace, Tasso, Ariosto, Dante, Petrarch and Laura. In the second range of figures over Edward the Black Prince and Lorenzo de Medicis, are Swift, Erasmus and Cervantes, Pope, Dryden, Addison, Richardson the author of Clarissa, Sterne, Gray, Mason, Goldsmith, Thomson, and Henry Fielding. Hogarth, Inigo Jones, Wren, Vandyk, Rubens, Le Sueur, Le Brun, Julio Romano, Domenichino, An. Carrache, Phidias, Hussey, Poussin, the Sycionian Maid, Callimachus, Pamphilus, Apelles, Correggio, Titian, Rafaelle, Parmeggiano, M. Angelo, L. da Vinci, Ghiberti, Donatello, Massaccio, Bruneleschi, Albert Durer, Giotto and Cimabue. The figures in Tartarus are a Warrior, a Glutton, a Spendthrift, a Detractor, a Miser, a vain or ambitious Man; and three Figures representing the Abuse of Power, a Despot, a political Pope, an Abettor of the Solemn League and Covenant; and since last year, a new figure has been introduced, representing one of those people who wickedly lend their ears to scandal without making use of their eyes to discover how far it ought to be depended upon.

I had hopes of being entirely done with these pictures by this time; but the extraordinary severity of the last winter having much retarded the progress of the work, I shall be obliged, after the exhibition, to give up two or three months in order to carry it the length I intended. As to the Picture of the Society, his Royal Highness the Prince of Wales having promised to sit for the principal figure, I could not give the last hand to the other parts until that was done. Whenever it may suit his Royal Highness's leisure to sit, I shall be happy to finish that picture: what depends upon myself shall be done; the public will excuse me in what does not. I did

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expreſs a wiſh laſt year to be enabled to obtain pictures of the King and Queen, for thoſe ſpaces over the chimnies, which would give an ethical continuity to my work; but the completion of this alſo does not depend upon me: I can only repeat my wiſh, and hold myſelf in readineſs whenever ſo deſirable an object can be effected.

For thoſe who may have leiſure and curioſity to look further and more narrowly into the ſubject of theſe pictures, and the motives for undertaking them, I have drawn up an account at large, to which additions have been lately made, price 4s. to be had at the Society's-room. The additions may be had ſeparately, price Six-pence.

PROPOSALS

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CONDITIONS.

I. THE Dimenſions of the two large Plates, viz. the Victors at Olympia and Elyſium, to be each 36 inches wide, by 15 high. The Dimenſions of the four lateral Plates to be each 18 Inches wide, by 15 Inches high.

II. Price to Subſcribers, Six Guineas; one Half to be paid at the Time of ſubſcribing, the other Half on the Delivery of the Prints.

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SUBSCRIPTIONS are received by Mr. BARRY, and in the Society's Room.

As to the Importance of this Work, and its Pretenſions to public Patronage, the Author of it thinks that the Arts of Self-Commendation, uſually practiſed in ſoliciting Subſcriptions, would on this Occaſion be unworthy of the Nation, of the Work, and of himſelf; and he hopes altogether unneceſſary.

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